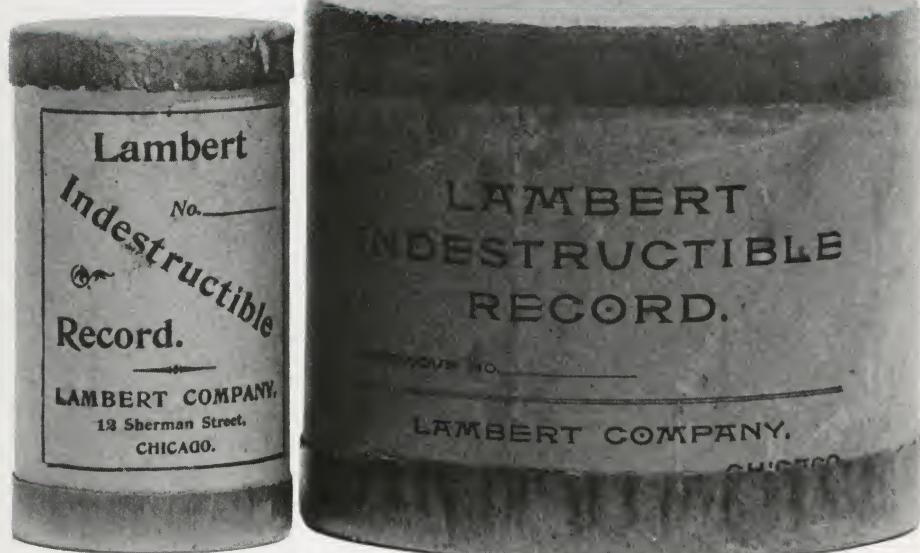


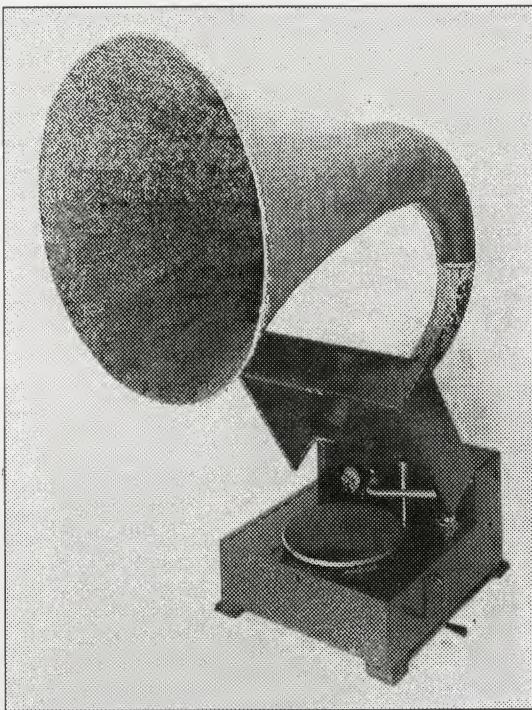
# Hillandale

NEWS





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# The HILLANDALE News

The Official Journal of The City of London Phonograph and Gramophone Society

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*Front cover illustration - see page 229*

# Passing Notes

A name that will doubtless be familiar to members of long standing is that of Ray Phillips of California, who makes a welcome return as a contributor with Part One of a fascinating look at the making of Lambert cylinders in this country and in America, and how this related to Edison's and others' efforts in the celluloid cylinder field.

In addition, this issue and the next one include facsimile reprints of rare original Lambert literature - the next issue will feature an illustrated brochure entitled "What is a Lambertphone?", a question many might well ask!

As Summer draws nearer preparations are well under way for the Cirencester exhibition, which will take place during the first week in September of this year. Any members who think they may be able to help in any way - whether lending material, machines, etc. or actually lending a hand 'on site' are cordially invited to contact John Calvert - details are on page 251 of this issue.

Television and radio coverage amongst other things promise to make this a highly prestigious event. Further details will appear in these pages as they become available.

Sadly the deaths were announced recently of three well-known musical figures, Willi Boskowsky, Eileen Joyce and Alfredo Campoli. Boskowsky became known to millions through his performances as violinist and conductor at the Vienna New Year's Day concerts, in repertoire provided by various members of the Strauss family. He was also a more serious musician of considerable merit as a soon to be re-released cycle of the Mozart Violin and Piano Sonatas with Lili Kraus amply demonstrates.

Eileen Joyce's spectacular rise to fame from the backwoods of Western Australia was as remarkable as her sudden decision in her forties to end what had been perhaps too successful a career as a concert pianist - "I worked too hard and travelled too much" - though thankfully she left behind a sizable list of remarkable recordings, well worth hearing.

Alfredo Campoli achieved the transition from popular to classical violinist with extraordinary success and became a household name in both spheres, not to mention his near-professional standard playing of snooker, table-tennis and bridge, an example of the type of well-rounded individual sadly lacking from present day platforms.

Please note that material intended for inclusion in *Hillandale News* must reach the Editor not later than **six weeks before the first day of the month of issue**.

Hence the deadline for the August issue will be **15th August**.

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*Views expressed in this magazine do not necessarily reflect those of the Editor.*

# How Lambert cylinders were made

Part I

by Ray Phillips

In 1902 Edison sued the Lambert Co. for infringement of his moulded cylinder patents. Recently Ray Phillips, of Los Angeles, California obtained about twenty volumes of bound legal documents collected by one of Edison's attorneys. Most of his article – including the descriptions of the Lambert moulding processes – comes from three volumes of testimony by Edison, Lambert and others in this case, which Edison finally lost.

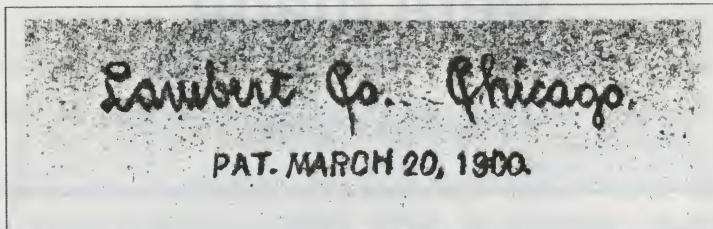
Thomas B. Lambert testified that at the age of 27, while working for the electrical department of the City of Chicago in 1892, he first heard a wax cylinder, one advertising Rogers, Peet & Co. clothing. He compared the care with which wax cylinders had to be handled, due to their fragility, with the similar fragility of the tinfoil records he had heard some years before, and studied the problem of making cylinders that could be more readily handled and not so easily broken.

In May 1892 he conceived the idea of making a matrix (mould) and using it to make records of hard rubber, celluloid or similar material. He claimed to have reduced the invention to practice in September 1897 and filed a patent application in August 1899. It was granted March 20, 1900 as #645, 920. Basically the patent provided :

"The method of producing record cylinders for phonographs, which consists in first forming a record on a cylinder of wax or other relatively soft material, rendering the surface of the wax cylinder electrically conductive, and electrolytically depositing metal thereon forming a matrix, and then outwardly expanding under pressure within the matrix a cylinder or tube of softened material sufficiently thick to maintain its shape during and after the act of disengagement from the matrix, and finally removing the cylinder or tube by direct longitudinal movement."

Later, in the summer of 1899 he met Mr. Brian F. Philpot, who became interested in his work. The Lambert Co. was incorporated on March 26, 1900. Albert D. and Brian F. Philpot were two of the six original stockholders, and became Secretary and President of the company, which began making and selling cylinders by early summer. Lambert's name did not appear on the list of stockholders.

On November 7, 1903 Lambert testified that he was a toy manufacturer; that he had been connected with the Lambert Co. from the time of its organisation until about May 1, 1902 in various capacities connected with the manufacture of phonograph records. He also testified that "the company was named without my knowledge or consent, when I held no interest in the company whatsoever". He said nothing about his activites in England, where he went after leaving the Lambert Co.



*Patent as it appeared on the earliest form of Lambert cylinder*

The first cylinders were white, then briefly orange and then pink for several years. I know of only one white Lambert, in a collection in New York. In script, lengthwise along the cylinder and across the grooves appears in a greenish-black script : "Lambert Co., Chicago". Below, in printed characters, is : "Pat. March 20, 1900" [see illustration above]. Rubber-stamped on the flat end is : "Sunflower Clog Dance. Band, H. S. 315" in the same colour ink. Another New York collector has two cylinders in this style but moulded in pink material. I have not been able to discover any surviving orange cylinders.

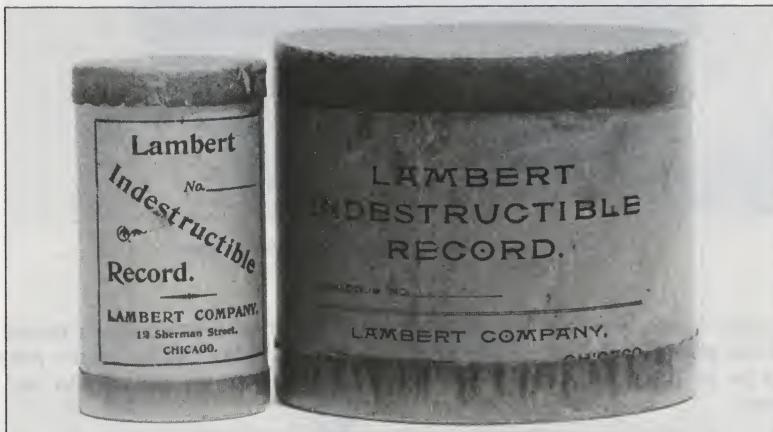
Cylinders have been found with both "S. S." and "H. S." as part of the label. Presumably these mean "Standard Speed" and "High Speed". The "S. S." almost surely stands for the rather standard speed for the later brown wax cylinders of 120 rpm. At the very end of the brown wax period Columbia, at least, issued some cylinders at 144 rpm and, around February 1902 both Edison and Columbia came out with the early black wax moulded cylinders playing at 160 rpm. Whether "H. S." refers to 144 rpm or to 160 rpm awaits further research. Hopefully this researcher will also provide the first complete list of Lambert cylinders.

A possible explanation for the scarcity of early Lamberts is contained in the July 1, 1903 testimony of A. D. Philpot. In answer to the question : "Do you ever take, or have you ever taken any old records back in exchange for new records ?" he answered : "A great many thousand". In the early days of brown wax cylinders, at least, both Edison and Columbia took old records back for credit against new ones. Lambert must have had to follow this practice.

Cylinders made by the later "Messer Patent" process were actually re-moulded from returned cylinders - a collector-friend has some examples of this practice! On the inside of the cylinder a slant sign was placed after the original pencilled serial number, and the new serial number added! On some cylinders a faint echo of the original recording can be heard. On some black cylinders traces of the original pink can be seen.

Edison considered Lambert's March 20, 1900 patent an infringement on his work, as he had made moulded cylinders as early as 1888-89 and used moulded cylinders as pantograph masters to make brown wax cylinders in quantity. He tried as early as May 1900 to stop the patents being issued. However, a letter of protest from his attorney to the patent office was lost in transit, and the patent was issued. Edison fought for years, while Lambert continued in production. I can only imagine what Edison must have said to his attorney!

Meanwhile, Lambert was having problems with production. The company bought recordings made for them. A typical announcement is : "Gems of the Season, played for the Lambert Company of Chicago" with no orchestra identified. On another cylinder a piece is "sung by a tenor for the Lambert Company of Chicago". Upon receipt the master wax cylinder was put on a mandrel and dusted with graphite to make it a conductor. The cylinder was then copper plated and cooled to allow it to drop out of the mould. The thin mould was then placed inside an iron pipe, and plaster of paris filled in between pipe and mould. A graphite process was also used by Columbia when it started making moulded cylinders, and by Edison when he found it cheaper and easier than gold moulding. If you think a moment you will realise that Edison cylinder boxes finally dropped the "Gold Moulded" description.



American Lambert 2" and 5" cylinder boxes

After a mould was prepared for manufacturing a cylindrical section of celluloid tubing was inserted, and the ends of the mould sealed. Steam was released into the cylinder to heat and soften the celluloid, then compressed air was introduced to force the celluloid cylinder against the inside of the mould. The Lambert Company called this process "printing". After about two minutes the compressed air was released and the mould with the celluloid cylinder inside was set on a table to cool while the "printer", as the operator was called, repeated the process with more moulds. There was a row of machines, and each operator used two machines alternately and several moulds, as it took about half an hour for the mould to cool and the celluloid to shrink so that it would fall out, or be pushed out with the fingers.

At about this time the "printer" wrote the selection number on the inside of the cylinder with pencil, as possibly five moulds with cylinders in them cooling down would be sitting around on the same table, the cylinders as yet having no labels. This can be seen in the illustration below, which is also notable for the pattern on the end - a raised ring with a series of raised dots. This is unique among my Lamberts and shows that the cylinder was made by the final Lambert process, in which a series of 1/50" holes in the lower end of the mould was used to drain steam and water, the holes being too small for the celluloid to go through.



*Pencilled number on the interior of a Lambert cylinder.*

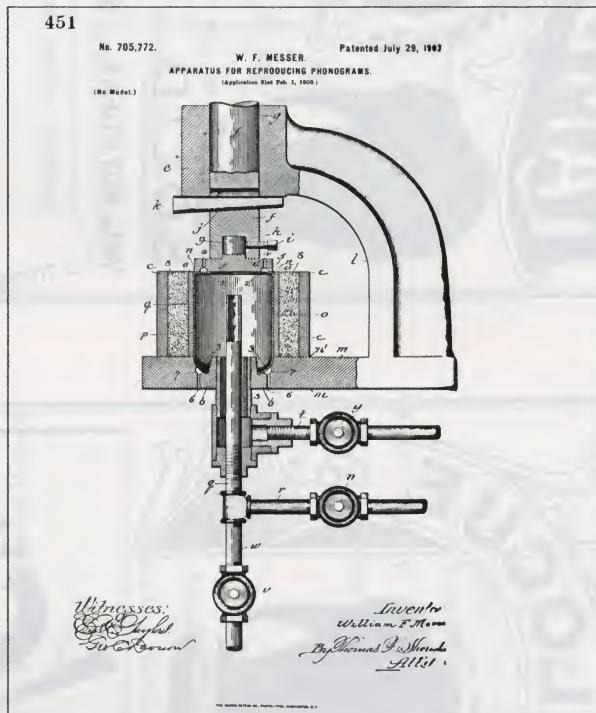
Flanges were sealed into each end, the flat end having three tapered blocks behind it for strength and also to guide the cylinder onto the mandrel. These tapered blocks were later found to be an infringement of Edison's patent for a tapered mandrel/cylinder and were abandoned.

The cylinder was coloured (from the time when colouring began being used) although the flat end was left white, and the labels rubber-stamped on. Very soon the patent and date wording was left off the side of the cylinder. A typical early label is "Gems of the Season Orch. 330." and opposite it "Pat. Mch. 20, 1900", the spoken announcement identifying it as Lambert.

Well, this was the ideal. In practice, all too often the steam or compressed air would get between the mould and the celluloid and spoil the impression. Also, the amount of celluloid required, 8/100 of an inch, made the product uneconomical. There was testimony that 2/3 of the cost of production was celluloid; much more expensive than Edison's wax. Nevertheless, there was testimony that by May 23, 1900, two thousand had been produced, and by March 28, 1901, seventy-five thousand, at the rate of two to three hundred per day, sometimes as many as five hundred per day. The retail price was 50c per cylinder, with a 30-40% discount to dealers.

On May 1st, 1902 Lambert left the company and went to England, as did Brian F. Philpot. Philpot's brother, Albert D. Philpot, described Lambert's action as "desertion"! Production stopped, and the company was about to fail. A likely cause of this was the introduction, around February 1902, of black moulded cylinders by both Edison and Columbia.

Fortunately an employee, William F. Messer, devised a new process, patent #702,772 of July 1902 (shown below) – although Allen Koenigsberg has reservations about Messer being the real inventor, suspecting that an employee was found to put his name to the patent in case it was found to be an infringement and heavy damages assessed in a subsequent court case! At least one Lambert employee was fired for refusing to lie during the trial!



In Part Two of "How Lambert cylinders were made", Ray Phillips will continue the Lambert story with Thomas B. Lambert's arrival in England, where he continued cylinder production – under various names!

On the following pages is reproduced, from an original copy, one of the first catalogues published by the company set up by Thomas B. Lambert after his arrival over here – although this more properly fits in chronologically with the second part of this article, which will appear in the next issue, for reasons of space it is presented here.



5090. You'd Better Ask Me.  
 5091. To My First Love.  
 5092. If I Were King.  
 5093. Blow, Blow, Thou Winter Winds.  
 5094. Vulcan's Song.

---

By LEONARD DAWSON.  
 With Orchestra.

5099. Bluebell.  
 5100. Navajo.

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• • NOTICE. • •

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Results equal to the best, can be obtained on our Records with all ordinary Types of Producers. But we strongly urge the use of the new MATTHEWS' Speaker in order to be up to date, and to get the best results in playing our

MONOLOGUES

(The Laughing Comedian, W. W. Whitlock).

5046. Billy Whitlock at a Party.  
 5047. , , Dining Out.  
 5048. , , At The Zoo.  
 5049. , , Troubles.  
 5050. , , At The North Pole.



ASK TO HEAR THE

**Matthews'** • •

• • Reproducer.

"The Sun-flower and the Sun,"  
 "I May be Crazy but I Love You."  
 "My Pretty Zulu Lu."

*NOTE.* Supplements of new selections  
 will be issued every month.

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### LONDON REGIMENTAL BAND.

1. Stars and Stripes.
2. New Colonial March.
3. El Capitan.
4. Boys of the Old Brigade.
5. Washington Post.
6. Double Eagle.
7. Guards Waltz.
17. Selection 4 of Music Hall Melodies,  
*Introducing—*
13. Soldiers Chorus
14. Selection 1 of "Mikado."
15. Selection 2 of "Mikado."
18. Selection 1 of "The Orchid."
20. Birds at the Brook.

The scene opens with the stirring call of the horn, which makes all impatient to be off. The chorus "A Hunting We Will Go" comes next, and a gay galop as the hunters start. The hounds bark, the huntsman crack their whips, the riders cry "Tally-ho," and the fox is killed. Then comes a lively rushing galop, and the piece ends with a repetition of the "Hunting We Will Go" chorus.

The trombone plays the Elephant, and the piccolo the Mosquito in this amusing selection, which has a band accompaniment.

A collection of lively dance tunes, accompanied at times by the shouts of the darkies, and the clatter of the clogs.

**21. At the Circus.**

An amusing and laughable representation of a scene familiar to persons of all ages.

The Ring-Master announces "Madame Coudury, Empress of the Arena," and she appears in spangles and gauze, to the lively accompaniment of the band, she is being driven slowly around the arena in the battered chariot, which still shows a remnant of its past gilded glory, and the varied remarks, critical and appreciative, of young and old, who seem to thoroughly enjoy the fun. So realistic is this Record that you can almost fancy you smell the smoking lamps and the damp saw-dust.

**22. Hallelujah Chorus.**

**23. Liberty Bell.**

**24. Departure of the Troop-Ship.**

This is a scene at the docks, just as the troopship is about to leave. The people all talk at once, the policeman keeps them moving, the troops arrive with the Regimental Band and the Drum and Fife Corps playing the old familiar "Girl I left behind me." Cheers from the crowd as the boys march aboard. Good-byes, sad and cheerful, are said, the bells ring "all ashore," the whistles blow, and the ship moves slowly off to the cheering of the crowd, and the gradually fading tune of "God save the King," played by the band on board.

**25. Rag Time Drummer.**

**26. Wedding March, from Lohengrin.**

**27. Les Cloches de Corneville.**

**28. A Merry Christmas.**

**30. Happy Darkies Barn Dance.**

**31. Selection 1 of "Florodora."**

**32. Anona.**

**33. Selection 1 of "Florodora."**

**34. The Rose, Shamrock, and Thistle.**

**BOHEMIAN BAND.**

**31. Love and Sprungtime.**

**32. Tout Passe.**

**33. Minola Waltz.**

**34. The Chorister.**

**35. Bunch of Shamrocks.**

**36. Costers' Wooing.**

**37. Down South.**

This catchy selection opens with a dance, in which you can hear laughing and talking, and the clogs, and shuffling. The trio is a familiar tune hummed by the orchestra in such a lively way that the audience generally feels compelled to join in and sing with them.

### 38. Dinah's Jubilee.

A merry party of Darkies who dance "Break Downs" in honour of Dinah, who herself joins in and causes good humoured and laughing comments from her friends. This Record is full of spirit and dash, and the tunes are exactly suited to the idea of the title.

### 39. Over the Waves.

### 40. Down South Barn Dance.

### 41. Couplet March.

### 42. Luna Waltz.

### 43. Swanee River.

### 44. Wait.

### 45. My Pretty Minnie.

### 46. Dream and Remember.

### 47. Moss Rose.

### 48. If I were Loved.

### 49. Amoreuse Waltz.

### 50. Dolores.

### 51. Donau Wellen.

### 52. Sourire D'Avril.

### 53. Orion Waltz.

### 54. Japanese Mazurka.

55. The Shamrock. March Brilliant.

### TROMBONE SOLO

By A. OAKLEY,

*with Band Accompaniment,*  
19. Love's Enchantment.

### LONDON CONCERT ORCHESTRA.

### 16. Hiawatha.

8. Selection 5 of Music Hall Melodies,  
*Introducing—*

"There's a girl wanted there,"

"Bedelia,"

"Pansy Faces,"

"Just like the Ivy,"

"There's music in the Air,"

58. Marriage Bells (Bell Solo by Lent).

60. Pretty as a Butterfly (Bell Solo by Lent).

### CORNET DUETS.

By JENNER AND HICKS.

124. Duet from Norma.

125. The Two Bullfinches.

- 126. The Twin Brothers.
- 127. The Two Pearls.
- 128. Birds of the Forest.
- 129. The Inseparables.

---

### **CLARIONET SOLOS**

By CHARLES DRAPER.

- 118. Home Sweet Home.
- 119. Rigoletto.
- 120. Cheval de Bronze.
- 121. Fra Diavolo.
- 122. Air Varié.
- 123. Concertino, by Weber.
- 117. Ye Banks and Braes.

---

### **FLUTE SOLO**

By ELI HUDSON.

- 116. Chopin's Waltz in D Flat.

---

### **CONCERTINA SOLOS**

By ALEXANDER PRINCE.

- 101. Jackanapes Polka.
- 102. Life in Vienna Waltz.
- 103. Belphegor March.
- 104. El Capitan.
- 106. Blue Bells of Scotland.
- 107. Hiawatha.

---

### **PICCOLO SOLOS**

By ELI HUDSON.

- 109. Silver Birds.
- 110. Nightingale Waltz.
- 111. The Keel Row.
- 112. The Wren Polka.
- 113. The Piccaroon.
- 114. Light and Free
- 115. Tarantella.

---

### **BANJO SOLOS**

By OLLIE OAKLEY.

- 130. Gallopade.
- 131. Twin Star March.
- 132. Toreador Waltz.
- 133. Queen of the Burlesque.
- 134. Rugby Parade March.
- 135. Darkies Dawn.

## VOCAL SELECTIONS

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*Our Artistes are so well-known to the music-loving public, that we feel it unnecessary to comment upon their individual merits, or to introduce them in any way beyond mentioning their names.*

---

By STANLEY KIRKBY.

With Orchestra.

- 5021. My Cosy Corner Girl.
- 5022. Little Yellow Bird.
- 5023. I'se Waitin' for Ye Josie.
- 5097. Egypt.
- 5098. The sweetest girl in Dixie.

---

## SONGS

By MISS FLORRIE FORDE.

- 5001. Looping the Loop.
- 5002. That's what the Girl Told the Soldier.
- 5003. Mary Had a Little Lamb.
- 5005. In the Snow, Snow, Snow.
- 5006. Take a Pair of Sparkling Eyes.
- 5007. My Dream.
- 5008. The Veteran's Song.
- 5009. Down the Vale.

---

With Piano.

- 5020. My Dear Little Cingalee.
- 5024. The Wine of France.
- 5025. Toreador's Song (from Carmen).
- 5026. Annie Laurie.
- 5028. Anchored.
- 5029. The Yeoman's Wedding.

---

By IAN COLQUHOUN.

With Orchestra.

- 5016. Banks of Loch Lomond.
- 5017. Killarney.

---

By ERNEST PIKE.

- 5030. She Waits for Me.
- 5031. The Wonderful English Pot.

---

5043. I'm Not Well.  
5044. Me and Mrs. Brown.

---

**COMIC SONGS by HARRY BLUFF.**

With Orchestra.

5010. Mouth Organ Brigade.

5011. Bedelia.

5012. Sail Away.

5013. Dreamy Eyes.

5018. Down by the Old Bull and Bush.

5095. All the girls are lov'er-ly-ov-er-ly.  
With Piano.

5054. Oh the Business.

5055. Good Old Fashioned Pub.

5056. Prehistoric Man.

5057. Man—by One Who Loathes Him.

5058. Oliver Cromwell.

5059. The Society Idol.

5067. The Captain Said.

5068. The Salvage Man.

5069. His Day's Work Was Done.

5070. Owd Yer Row.

5071. The Great D.T.

5072. The New Perjarna Hat.  
5073. Muvver's Nursery Rhymes.  

---

The Swimming Master.

5074. The Swimming Master.  
5075. Now They've Got Into the

London Way.

5076. I Didn't Know What To Do.

5077. Fol-the-Rol-Lo!

5078. Come, Come, Caroline.

---

By ALBERT PEARCE,

With Orchestra.

5015. Down in the Valley.

5084. Sammy.

5096. Gondolier.

---

By the TALLY-HO TRIO.

With Orchestra.

5032. Sadie.

5033. Terry.

With Piano.

5034. Killarney.

5035. Rocky Road Medley.

5040. Coon Medley.

5041. Rocked in the Cradle of the Deep.  
 5045. Sally in Our Alley.  
 5042. Cornfield Medley.

---

By ARTHUR L. EDWARDS.

With Orchestra.

5038. Estudiantina.

5037. The Holy City.

---

By CHARLES CARTER.

With Orchestra.

5014. Hiawatha.

---

By HENRY DREW.

With Orchestra.

5036. Honour and Arms.

---

#### COON SONGS By PETE HAMPTON.

5051. The Phrenologist Coon.  
 5052. I'm a Jonah Man (from "In Dahoney").  
 5053. Bill Bailey.

By FRED ELTON.

5060. Home Aint Nothing Like This.  
 5061. My Friend from My Home.  
 5062. Please Go Away and Let Me Sleep.  
 5063. Mouth Organ Coon.  
 5064. My Old Kentucky Home.  
 5065. If I Only Had a Job.  
 5066. Old Black Joe.

---

By PETER DAWSON.

5087. Drink to me only With Thine Eyes.  
 5088. What's the Use of Being Wise.  
 5089. If Thou Wer't Blind.

CONCERNING •••

## LAMBERT RECORDS.



It has always been felt that the fragile nature of cylinder records is a great bar to their general adoption, inasmuch as they are subject to climatic changes to such a marked degree that the records in extreme climates either become too soft or too brittle and get distorted in shape which gives them a tendency to slip when being played.

Dealers and users alike have experienced the annoyance of records constantly slipping, and this is overcome in the Lambert Records. Further owing to their being absolutely unbreakable they can be handled without any of the precautions that are so necessary with other records, and the packing of them for transit becomes a simple matter. Dealers and users must appreciate the fact that there cannot be any breakages and we are so confident of this that we will immediately allow for any broken records. This is something that no other manufacturers have ever been able

to offer as the so-called "Indestructable Records" hitherto on the market have either been filled with Plaster of Paris or similar materials which refuse to combine itself with the record and the consequence is they are a failure.

We wish it to be distinctly understood that our records are filled with hydraulically compressed paper chemically impregnated with an insoluble

waterproof material which is of a similar nature to that of which Railroad Car Wheels are made and it is obvious that they are absolutely climate proof, will not shrink, warp or expand and cannot change and never wear out or damage the reproducer point.

Every master is made in London at our Factory, where the record is manufactured. We are up to date and intend to give popular high class English Songs, Bands, Orchestras, Instruments, etc. which are most suitable for the British and Colonial Markets.

All those who have heard our records are struck with their full round natural tone which is equal to any records made but have none of their disadvantages, which are, slipping, warping, cracking, fragility, troublesome to pack, bulk in cases, loss in breakages, soon worn out, etc.

*Sole Proprietors and Manufacturers,*

**THE LAMBERT CO., LTD.,  
LONDON, E.C.**

# Lighter Sides

## Shellac Cinderellas

By Peter Cliffe

An hour's drive from home takes me to a junkshop, long-established and friendly, which has so far survived such rigours as punitive tax cuts and always seems to have a box or two of dusty, often coverless records, and I have picked up many a fine dance band, light orchestral or ballad record there over the years. In addition, I have accumulated an assortment of odd little 'Cinderellas' some of which form the basis of this article.

Until I began reading about "Nipper's Uncle", courtesy of Frank Andrews I had never come across a Dacapo record; recently however, I turned up Dacapo 53 (order, not catalogue number !), on which Harry Trevor (bar.) sings "The Land Where the Angels Are" (E. 11869) and "When We Went to School Together" (E. 11870), two excessively sentimental ballads of a kind very popular when this disc was issued, around 1920 I believe as a matter of interest, Harry Trevor also recorded these songs for Beka 158 (40519 and 21). It was quite usual for artists to appear on a variety of small labels using the same material – Billy Williams and especially Billy Whitlock are prime examples. Whitlock pops up everywhere, sometimes heavily disguised. I have him on Scala 105 as "G. Reed", playing two tunes of his own – "Prettiest of All" (41331) and "Pretty as a Pink" (41333), recorded in October 1911. Although an attempt had been made to obliterate them they are still visible in the wax. They are Beka matrices, appearing on Beka 487 and 488 respectively. For Beka, Whitlock becomes "Max Wite". However, as "The Prettiest Song of All" this first tune can also be found on Pathe standard 8330, all these versions being bell solos. Busy Mr. Whitlock also recorded "Prettiest Song of All" on Imperial 1000 on the xylophone and, as "The Prettiest Little Song of All" for Winner 2107, again playing the bells, both under his real name.

Although 10" Duriums are often seen, I had not until recently seen a 5-inch Dubrico, D. 29 on which a male vocalist sings "The Senior's Song for Juniors", matrix 5284, which I assume dates from the mid-1930s. On the back is a sketch of one of J. H. Senior's meat and fish paste jars, an advertising blurb and a list of available pastes, including Chovelle (whatever that was?) and, of all things, Wild Duck. I doubt if anyone can identify the vocalist for me, and I should love to know what happened to Senior's, a name with which I am unfamiliar.

I am sure I read somewhere that Jessica Dragonette (soprano) was very popular on pre-war American radio. She had a lovely voice, as evidenced by Brunswick 5002, which pairs "Valse Huguette" ("The Vagabond King") with "Lover, Come Back to Me" ("The New Moon") – which song reminds me of a story concerning Jeanette MacDonald's slight drawl, which once caused her to be unkindly dubbed over here "The Singing Volcano", because she sang "Lava, Come Back to Me"! Dragonette's recordings were made in 1928 while Brunswick was owned by British Brunswick; matrices are seldom shown – 4355 in the wax may be that for "Huguette"; nothing appears for the reverse selection.

Red label Parlophones surface all too infrequently for my liking. One recent example has two songs by Douglas Furber, Irving Caesar and Albert Sirmay from an unsuccessful musical, "Bamboula", which opened at His Majesty's Theatre in March, 1925. "Sing a Song in the Rain" was a duet by Mary Davies (soprano) and Victor Wilson (baritone). For "Your Kiss Told Me", she was joined by Albert Chappell (tenor). Here are three singers about whom my reference books are silent.

So strict was BBC censorship during the reign of Reith that only the music of Benjamin Hapgood Burt's harmless song, "The Pig Got Up and Slowly Walked Away" could be broadcast in 1935. I cannot help wondering whether "Let's have a Party" was ever heard over the air. Created by Phil Baxter, Cliff Friend and Joe Hayme, it includes the lines : "You bring the women and I'll bring the gin" and "You take precautions and I'll take a chance". This appeared on Regal-Zonophone MR. 805, recorded in August 1932 by Hayme's Harlem Syncopators and originally on American Columbia.

This dubious ditty had already been recorded in May 1932 for Victor, by Joe Hayme and his Orchestra. The Syncopators' version is very lively, three members of the band – including Hayme himself – taking turns with the vocal.

When Vocalion launched their Broadcast Twelve discs in the spring of 1928, it was claimed that close grooving (and a tiny label) gave these 10" discs the same playing time as 12" ones. They neglected to disclose that at least one (and almost certainly others) of these records had appeared earlier on Vocalion in standard 10" format. No matrices appear on Broadcast Twelve 5252, which would ordinarily have shown numbers prefixed by "LO".

In fact, "A Little Love Nest Just for Two" (Edna Eileen Archer – Hermann Lohr) and "Just a Little Lady" (Arthur H. Crocker) had been pressed from Vocalion masters M. 0176 and M. 0177. These sides, made by one of Clara Butt's younger sisters had been recorded for Vocalion X-9976 in December 1926 and first issued in May 1927. On the credit side, the Vocalion supplement shows Miss Hook's piano accompanist to have been Edith Page, information often annoyingly absent.

Not long ago, I picked up two discs – quite separately – containing the same recordings but on different labels. Alie Wrubel and Abner Silver's "Farewell to Arms" was paired with Johann Strauss's "A Thousand and One Nights", both recorded in May 1933. The first record was Plaza P. 101, the initial release on that label; the second, Silvertone S.1, obviously also a first issue. Both were manufactured by British Homophone, owners of such labels as Sterno and 4-in-1.

Plaza and Silvertone labels are of similar appearance, the main difference being Plaza's purplish-red and Silvertone's bright blue. Each had a stroboscopic border – did these actually work ? "Farewell to Arms" (a punning title) was allegedly by Ben Fields and his Dance Band was actually by Sidney Lipton's Grosvenor House Band, with vocalist Cyril Grantham. The perfectly horrible performance on the back, supposedly by Charles Baxter's String Band (how can you have a String *Band*?) was perpetrated by one Annunzio Mantovani.

These are just a few examples of "cinderellas" which have amused or exasperated me in some instances, and provided very real pleasure in others. Serious-minded collectors will, no doubt, deride the acquisition of such trivia but I am unrepentant!

Now, if anyone has a copy of Rudolf Valentino's "Kashmiri Song" they'd like to swap for Henry Turnpenny's "The Holy City" . . . ? Well, it was made in 1908!

# Letters

Dear Editor,

Many thanks to Arthur Badrock and Frank Andrews for their detailed replies to my letter about the Kodak and Up-to-Date labels. Here are details of the reverse side of each record - that is, the side of each disc not visible in the photocopies published in the last issue.

## Kodak :

"I ain't nobody's darling" (King), sung by Sidney Eyles (Comedian), With Orchestral Accompaniment, 2876

## Up-to-Date :

"Anvil Polka" (Parlow), played by the Up-to-Date Orchestra, London, E. 526

The colour-schemes of the two labels might also be of interest. Up-to-date is dark green with gold lettering. Kodak is more complicated, requiring a full paragraph to do it justice:

Dark blue is used for the outer circle, the brand name and the girl in the striped dress. Pale bluish-green (greenish-blue?) is used for the "Made in England" label. White is used for the title area, with credits in black. Then we have some yellow scrollwork, pillars, etc. surrounding the title area, central hole and semi-circular landscape. The landscape itself has trees in dark blue and bluish-green, a white sky and yellow clouds. As if all this were not enough, the royalty stamp is orange and purple !

These two discs are the only examples of their kind which I have ever seen or heard of, but I will be in contact if I hear of any more,

Yours sincerely,

Don Taylor

## Credit where credit is due - II

Dear Editor,

In reply to Mr. John Booth's letter regarding my article on Landon Ronald in *Hillendale News* Issue 177, I should like to make the following points.

The description of Adelina Patti as "nearly a recluse" surely refers to the fact that she was living in a rather remote castle in South Wales and not that her extremely busy schedule "singing in every capital in Europe and America where she made extensive tours" had quietened down somewhat.

In such a short article much had to be omitted, such as early negotiations. Ronald himself wrote : "Her opposition [to recording] was eventually overcome through influence with which I had nothing to do . . ."

Madame Patti invited him to play for her. It was at Craig-y-Nos that "Landon Ronald finally got things moving. One evening, after dinner, he sat down at the piano and played some of Patti's favourite selections . . ." [taken from "*The Incredible Music Machine*", by Lowe, Millar and Boar, Quartet/Visual Arts, 1982].

There were two sessions at the castle, Patti's nephew Alfredo Barili accompanying at the second one.

According to EMI Archives Ronald accompanied ALL the songs mentioned in my article though in the final choice, takes of "La Serenata" and "Kathleen Ma'veourneen" accompanied by Alfredo Barili were used for production.

I would like to point out that "On Parting" is by Adelina Patti and *not* by Tosti. Test pressings bear pencilled notations by both Dixon and Ronald at the time of choosing discs for publication, so they worked *together*.

Finally, Fred Gaisberg said, in writing of the Patti recordings : " . . . I must add a word of praise to that great musician and accompanist, Landon Ronald, for the part he played as intermediary, and especially for obtaining her approval for publication of the finished records."

As a final point, according to Jerrold Northrop Moore it was SIDNEY Dixon who negotiated with Patti, and *not* F. W. Dixon, as stated in Mr. Booth's letter,

Yours sincerely,

Brigid Duckenfield

### Odeon's cupolas and Murdoch's Argosy

Dear Editor,

In the last issue of *Hillandale News*, No. 179, page 206, paragraph five, at the beginning of the sixth line, it is written that the Paris Opera was the building from which the Odeon Trade Mark of a cupola was taken. This is incorrect - as it was in fact the cupola (often referred to as a Greek Temple) which surmounted the Odeon Theatre in Paris.

With reference to The Argosy No. II phonograph, in G. Pugh's article starting on page 202 : these were made to the order of John G. Murdoch & Co., Ltd. who submitted the word "ARGOSY" for a trade mark registration in August 1910, which was duly registered to that company in December 1910. The mark was renewed in 1924.

John G. Murdoch & Co.'s main building was in the Farringdon Road, E. C. from where was conducted a wholesale business in musical merchandise. In August 1909 Murdoch's began selling Columbia Indestructible Records (which were actually made by the Indestructible record Co. of Albany, New York State), having sole control of the line.

Columbia in the United Kingdom did not handle these cylinders or advertise them. The first deliveries to dealers from Murdoch's began on August 16th, 1909.

By May 1910 the word Columbia was dropped from the record's name, the Columbia company in America having given up its control of the Indestructible Record Company. The records were now to be known as Indestructible Phonographic Records and the manufacturing company in the USA took the same name which it printed around the bottom of its boxes. Murdoch had its own recording rooms and had been recording British artists to supplement the American repertoire.

At first all the cylinders were two-minute, 100 threads to the inch until, in September 1910, the first of the four-minute, 200 threads to the inch cylinders were put on sale. Then, some weeks later, two "Argosy" phonographs were offered, to play both types of cylinder records, Model No. 1 at £3.00 and no. 2 at £3. 15s. (£3. 75p), both fitted with "Extra Tension Reproducers" and "Diamond Points". They were ready for sale in January 1911.

Two-minute Indestructibles were priced at 1s. 0d. (5p) each and the new four-minute records at 1s. 6d. each (7 1/2 p).

There was no competition to those Indestructibles until Edison launched his Blue Amberols in 1912. Murdoch's were advertising their Indestructibles as late as 1918, which could only have been old stock as the war was preventing any further imports as it had been since the Spring of 1916.

The German built Argosy machines would have been impossible to import once the war began in August 1914.

Yours sincerely,

Frank Andrews

## **Northampton**

Below are a couple of scenes from the CLPGS Phonofair of April 13th, including one 'highlight', Mr. Kenneth Priestley's "Flamophone".



*Photographs courtesy of A. J. George*

## **Meetings Reports**

### **Ordinary Meeting of Midlands Group**

Carrs Lane Methodist Centre, Birmingham –  
Saturday, March 16th 1991

Chairman Eddie Dunn welcomed some fifteen members and friends to our first ordinary meeting for 1991.

Discussion took place on the proposed C. L. P. G. S. Exhibition at Cirencester in September, and also on our proposed local record fayre, to be held later this year and for which a suitable venue is being sought. Les Penn promised to investigate this for us.

The programme continued with a presentation by Wal Fowler, entitled "Around The World in Twenty Discs". It consisted of taped recordings of 78s and LPs of tunes and songs associated with various parts of the world, for example:

"All Over Italy" – a duet by Ray Noble and Al Bowlly

"Nagasaki" – by the Quintet of The Hot Club of France

"Pedro The Fisherman" – by Richard Tauber

Congratulations to Wal Fowler for an interesting and varied programme. Two machines were also on show – a 2-minute Edison "Home" Phonograph which had just been overhauled and an uncommon Edison Bell "Gem" which had a fine banner transfer.

At our meeting of May 15th, members Wal Fowler and Geoff Howl presented once again a "Musical Quiz" which was much enjoyed by all present.

### **Norman White of Nimbus Records -**

A programme dealing with Nimbus's 78rpm transfer process, in which records are played on a 1930s acoustic E. M. G. gramophone in a large and reverberant hall and the resultant sound taped by a modern microphone, with no additional alterations to the sound by electronic means.

Bloomsbury, February 19th 1991

We were pleased to welcome Norman White of Nimbus Records and to hear his account of the method used to capture the magic of old records played on an acoustic gramophone in the right surroundings, as well as his own introduction to the world of vocal art.

Norman has been a singer himself for some years and he related how as a boy of fifteen he had heard a Caruso record on an old gramophone and was so thrilled by the sound he heard that he decided then and there to search out other great singers of the past and, later, to become a singer himself.

This latter ambition proved more difficult to achieve than he had thought, being rejected by a professional teacher on several occasions, but in the end succeeding in being accepted after much effort and practice.

The interest in vocal recordings continued and with the aid of an EMG machine he and his colleagues at Nimbus realised what superb results could be obtained.

A large room in an old house was selected, with parquet flooring and nearly bare walls, and a special microphone was developed, which they called "Ambisonic". Essentially it consists of three microphones close together, suspended in front of the gramophone horn. One element is directed straight at the horn and the other two sideways to catch some of the sound reflected from the walls of the room.

Demonstrations of some of Nimbus's compact discs followed, including electric recordings by the same method. Most of the capacity audience appeared very impressed; after this demonstration questions followed. Norman mentioned that only thorn needles are used; although the thorns rarely last for a complete side, he explained that it was easy to tape the records in small excerpts, sharpening the points in between and editing the bits together later. Extraneous noises are often an unlooked-for nuisance such as aircraft, traffic and birds, and this had led frequently to starting a take again. One instance of an intrusive dog barking was eventually discovered to be present in the original recording being played! When dealing with Gramophone Company material, English HMV pressings were avoided as far as possible, Victor and similarly quiet pressings being used in preference.

It was extremely pleasing to be lectured by someone who is so enthusiastic as Norman White and to hear early recordings transferred in this manner. Norman had also brought a selection of his CDs for us to purchase. Many thanks for a delightful evening.

*Len Watts*

*Views expressed in this magazine do not necessarily reflect those of the Editor*

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### **"The gramophone record as an historic document – part two" – Chris Hamilton**

Bloomsbury, March 19th 1991

Chris Hamilton once again presented one of his highly informative programmes, which included amongst other things speeches made by President Woodrow Wilson and Scottish MP James Maxton.

Two unusual records were one of Woodrow Wilson's daughter singing "The Star-Span-gled Banner", and a disc entitled "In My Merry Oldsmobile", which was apparently given to the purchasers of Oldsmobile Motor Works cars.

Of interest to Society members was the Edison Diamond Disc - "Holiday Greetings From The Bunch At Orange", made by the various staff members of Edison, including the voice of the old man himself.

Chris told us that he had carried out some research into a record of a speech made by Profesor Joji Sakurai, who had been an Honorary Fellow of University College - who said they had never even heard of him!

The final two items featured Stan and Ollie in London in 1932 in a short comedy routine, followed by a rather good version of their theme tune, "The Dance of the Cuckoos" played by a Columbia studio orchestra.

*Geoff Edwards*

## Forthcoming London and regional Meetings

### London Meetings

Meetings held on the 4th floor, Bloomsbury Baptist Church, 7pm, on usually the third Tuesday evening of the month

**June 18th** - "Music of the Jazz Age"

by Geoff Edwards

**July 16th** - "Diamonds are Forever"

by Michael Appleton

**August 17th** - "Early marketing of disc records in Britain", by Frank Andrews\*

**September 17th** - "Free For All - For Children, By Children and About Children"

**October 15th, November 19th and December 17th** -

details to be announced

\*Note - this meeting will take place at Neasden Methodist Church Centre, Neasden Ln., on Saturday 17th August at 3.00 pm.

### Midlands Group

Meetings at Carr Lane Methodist Centre  
Birmingham

**July 20th, Sept 21st, Nov 16th** - TBA

### Clockwork Music Group

Meetings in the Activities Room, Science Museum, Blandford St., Newcastle-upon-Tyne, Saturdays, 2pm to 4.15pm

**July 20th** - Ed. Bardsley's Musical Quiz  
(bring your own pencils!)

**September 21st** - Vintage Film Show, a variety of entertainment

by David Twigg

**December 14th** - "A Thrill in The Dark", our annual Magic Lantern show  
by D. Greenacre.

# Reviews

## Classic Radio Comedy

### Goon Show Classics from the BBC

Anybody who suffers as I do from Chronic Sound Nostalgia should always look out for the latest 'BBC Radio Collection' cassettes. Most of them offer comparatively recent radio material, but occasionally one finds very welcome re-issues of shows from the classic days of radio comedy : "Ray's a Laugh", "The Navy Lark", "Round the Horne". For a mere £6.00 you get four shows in a twin pack of cassettes - the following being recent additions to my collection.

**Much Binding in the Marsh.** This show began during the war as the RAF contribution to the BBC's weekly entertainment for (and by) the fighting services, "Mediterranean Merry-go-Round". It starred Richard Murdoch and Kenneth Horne, who also wrote. Murdoch was then in RAF Intelligence with the rank of Squadron Leader. He met Wing-Commander Kenneth Horne at the Air Ministry in Whitehall. Together they created the mythical RAF station of Much-Binding-in-the-Marsh. An indispensable member of the station's personnel was Aircraftman Sam Costa, at first just a dance-band vocalist (see Peter Cliffe's "Fascinating Rhythm") but now pressed into service, and very successfully too, as a comic actor.

So much did the show appeal to the listening public (and not only the public : it was King George VI's favourite radio programme !) that when the war ended Much Binding had to be found a peace-time role. The writers converted the imaginary ramshackle Nissen huts into a Country Club. It never had any members.

As a boy I was a fervent Much-Binding fan: I rarely missed a broadcast. It still beats me how the two stars found the time to write such sparkling material, whether during the war, when they had duties to perform, or afterwards, when most of Kenneth Horne's waking hours went into his job of being Managing Director of Triplex Glass Ltd. Terribly British, to produce such professional entertainment in one's spare time. Listening again to these cassettes after all these years, I find myself mildly disappointed. The situations seems just a little more contrived than I remember; the jokes a little too demanding of us to meet them halfway. Perhaps I am remembering the early shows. Maybe by the time of these transmissions (1948-1949) the original inspiration, despite guest appearances by Richard Dimbleby and (of all people!) Alan Ladd, was getting a little strained. For all that, I wouldn't have missed these shows again.

**Goon Show Classics no. 6.** This is the sixth set of Goon Shows to be released in the BBC Radio Collection. In *Hillendale* no. 175 my colleague Ernie Bayly reviewed some earlier EMI releases on LP of Goon Shows; I was surprised to read his statement that the the shows "were a relatively short-lived series". This was an untypical lapse on Ernie's part. It probably arose from his creditable unfamiliarity with lunacy of any sort.

Even if one ignores the First Series of 1951, called "Crazy People" and having the 'extra' Goon Michael Bentine (which, on its own, ran to 17 programmes!) the Goon Show proper ran from 1952 until the 10th series (1959-60), a total of 207 programmes. Besides these there were a further 14 programmes, recorded especially for sale overseas by the BBC Transcription Service, as well as many hour-long 'specials' such as "The Starlings" and "The Reason Why", which purported to explain why Cleopatra's Needle occupies its place on the Victoria Embankment.

The Goon show was revolutionary. It was almost entirely the creation of one genius, a young man fresh out of the Army, Spike Milligan, whose surrealist imagery and mind-bending originality was to turn English-speaking humour on its head. There had never been anything like it before and, despite all the efforts of the many would-be imitators (such as "Monty Python", "I'm sorry, I'll read that again", and all those 'alternative' comedians) there has never been anything like it since.

This sixth collection comprises four Goonish spoofs of wartime movies : "Rommel's Treasure", "I'll met by Goonlight", "I was Monty's Treble" and "The Seagoon Memoirs". W. H. Auden or Eugene Ionescu would have worked for months to turn out anything as inspired as any of these, but Spike would turn up at the studio on transmission day having knocked out the script in three days flat. The BBC Radio Collection's previous release in this series, "Goon Show Classics 5" includes not only the very last of the 'proper' Goon Shows, "The Last Smoking Seagoon" (strangely topical today) but also Milligan's magnificent pastiche on George Orwell's "1984", entitled "1985", and probably the most delightful Goon Show of all, "The Call of the West". But that is for addicts only, and should not be attempted by newcomers to the world of Goonery.

Ted Cunningham

### Book Review

**Old Gramophones**, by Benet Bergonzi, 32pp, illustrated (b/w). No. 260 of the Shire series on antiques and collecting, published by Shire Publications Ltd. [REDACTED]

Buckinghamshire, HP17 9AJ. UK cost - £1.95,  
plus postage. (ISBN 0 7478 0104 5)

It is some years since a booklet with a compressed history of machine collecting has been published.

V. K. Chew's excellent *Talking Machines* was and is for the converted and Christopher Proudfoot's well-known collecting manual is long out of print. Here we have a brief history for those who visit our museums and historic buildings and browse through the racks of guides and cards in the lobby or gift shop where the Shire series of booklets are normally to be seen on sale.

Benet Bergonzi is the curator of sound reproduction artifacts at The National Sound Archive - and regular visitor to London meetings - and he has brought fresh and welcome aspects to a subject that has already been well-served with literature and fine photography. Several of the machines in the excellent photographs have not been seen before and I cannot recall a chart of Gramophone Company soundboxes since Wilson and Webb's famous work of 1929.

By being economic in his writing Benet Bergonzi has here condensed a great deal of information into one volume that would be invaluable to someone coming to the subject as a hobby, or who had just discovered Granny's gramophone in the attic (should any such items be still undiscovered!), and there are plenty of grains of knowledge for the average collector in these pages. The 60 or so illustrations are captioned liberally and there are a couple of pages given over at the end to tips on running old talking machines, other books on the subject and some recommended collections and museums in Great Britain, Holland and America. A useful little book that will deservedly do well.

George Frow

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News of the long-awaited publication of Bridget Duckenfield's biography of Sir Landon Ronald, mentioned in these pages late last year. The book is to appear on 14th May, published by Thames Publishing, at £14. 95. The book is called "O Lovely Knight" and promises to be vital reading for anyone with an interest in the history not only of Ronald but also of the Gramophone Company.

# **1911 – 1991**

## **CLPGS 80th Birthday Exhibition**

at

**Niccol Arts Centre, Cirencester, Gloucestershire**

**2nd to 8th September 1991**

A major exhibition of talking machines, records and artifacts, including items from the famous EMI Music Archive will be held at the Niccol Arts Centre, Cirencester, Gloucestershire to mark the Society's 80th birthday.

The exhibition commences on Monday 2nd September and will end on Saturday 8th September.

All members are cordially invited to visit the exhibition and participate in the celebrations of this remarkable anniversary. Admission is free.

A full programme of events will take place. Speakers will include:

Peter Adamson

Peter Copeland

Bennet Bergonzi

Paul Morby

There will also be a recital by:

Peter Dempsey (Tenor, formerly of the Scottish National Opera)

Joy Naylor (Soprano – Opera North)

Exhibits will include:

100 Years of Commercial Recordings 1891 – 1991

(researched and mounted by Frank Andrews)

Historic disc remastering – a demonstration

(Allen Stagg – BBC – and Adrian Tuddenham)

The Society Booklist will also be represented

~~~~~

Overseas members who are thinking of attending this event are asked to contact John Calvert, [REDACTED]  
[REDACTED] Gloucestershire regarding accomodation.

Offers of help are still required, particularly with manning exhibits and acting as guide. If you can spare some time, please contact John Calvert, address above.

**Please watch the August Hillendale News for further details, including how to get there.**

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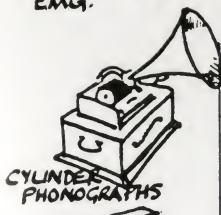
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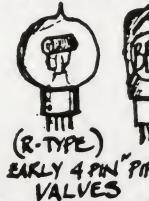
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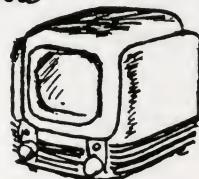
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*Manufacturers of high quality stylus replacements.*

[REDACTED]  
SURREY KT21 2QD · ENGLAND  
[REDACTED] · FAX [REDACTED]

